

CD 2004--44/45

Monday, March 15, 2004
7 pm. Walter Hall

Chamber Music Series
Presents

Sensational Six

Mark Fewer, violin
Erika Raum, violin
Douglas McNabney, viola
Scott St. John, viola
Roman Borys, cello
Simon Fryer, cello

PROGRAMME

Ludwig van Beethoven
1770-1827

String Sextet in E-flat major, Op. 81b
Allegro con brio
Adagio
Rondo

Erich Wolfgang Korngold
1897-1957

String Sextet in D major, Op. 10
Moderato-Allegro
Adagio
Intermezzo (Moderato con grazia)
Finale (Presto)

INTERMISSION

Johannes Brahms
1833-1897

String Sextet in B-flat major, Op. 18
Allegro ma non troppo
Andante, ma moderato
Scherzo. Allegretto molto
Rondo. Poco allegretto e grazioso

The Chamber Music Series has received generous support from the estate of the late Rubye Halpern and The Wolfe and Millie Goodman Foundation.

The photographing, sound recording, or videotaping of this performance without the written permission of the Faculty of Music is strictly prohibited.

We kindly request that you switch off your cellular phones, pagers, watch beepers, and any other electronic devices that could emit a potentially unwelcome sound.

Programme Notes

Sextet in E-flat Major, Op. 81b (arranged)

LUDWIG VAN BEETHOVEN

Born in Bonn in 1770

Died in Vienna in 1827

A major turning-point in the young Beethoven's life came in 1792, when he moved from Bonn to Vienna to further his musical studies with the celebrated Joseph Haydn. At the time of his departure from his hometown, his friend and patron Count Waldstein wrote: "With the help of assiduous labour you shall receive Mozart's spirit from Haydn's hands."

It seems that Beethoven took this advice to heart—despite a fiercely independent nature, the young composer displayed a willingness to base his works on extant models. He held both Mozart and Haydn in high esteem, and was often influenced by their music: his Op. 1 piano trios bear the stamp of Haydn (to whom they are dedicated); and his *Quintet in E-flat for Piano and Winds*, Op. 16 shares both key and instrumentation with Mozart's K. 542 quintet. This sextet is another such example: originally scored for two horns and string quartet, it bears a resemblance to Mozart's *Musikalischer Spass* (musical joke) K. 522, for the same combination of instruments, and also to Mozart's K. 407 *Quintet for Horn and Strings*. Although Beethoven's sextet was not published until 1810, it was probably written much earlier: the Beethoven biographer Thayer suggests it was composed in 1795, just three years after Beethoven's arrival in the Austrian capital.

While Beethoven's three-movement *Sextet* is not a deliberate musical parody, like Mozart's "*Spas*," it is predominantly cheerful and humorous in character. The first movement displays Beethoven's mastery of classical sonata-allegro form. The exposition, in E-flat major, is light in texture—although with some sophisticated inner-

parts and counter-melodies. The development begins in an unexpected B-flat minor tonality, before returning via B-flat major to the opening key. The second movement, an adagio in a simple ABA form, is a charming piece, with an unusual *fortissimo* outburst just before the return of the A section. The third movement is a lively rondo in E flat. Featuring a 6/8 metre and hunting-horn figures, its resemblance to Mozart's K. 407 quintet is unmistakable.

String Sextet in D Major, Op. 10

ERICH WOLFGANG KORNGOLD

Born in Brünn (Brno), Moravia, in 1897

Died in Los Angeles in 1957

Erich Wolfgang Korngold was one of the greatest musical prodigies who ever lived—the equal, in this regard, of Mozart or Mendelssohn. His father, a Viennese music critic, recognized his son's talent and took him to Gustav Mahler, who declared the ten-year-old boy a genius. Over the next few years the *Wunderkind* composed two piano sonatas, a piano trio and also a ballet. So remarkable were his accomplishments that some people suspected the elder Korngold was secretly writing his son's music. "If I could write music like that," replied the father dryly, "I would not be a critic."

During World War I Korngold was excused from active military duty, and this exemption allowed him to continue composing. In 1915 he completed this *Sextet*, which was premiered in 1917 by a chamber ensemble under the direction of the violinist Arnold Rosé. While owing much to the two Brahms sextets, and also to Schoenberg's *Verklärte Nacht*, in its tonal idiom it is perhaps closest to Richard Strauss.

The first movement begins coyly, with a curious motif in the second viola, but soon expansive melodies blossom, alternating

with sections of rhythmic vitality. About halfway through the piece, the opening motif returns for a short *fugato* development, and it reappears once again in the final measures.

The second movement, marked *Langsam*, opens with an ambiguous major-minor chord reminiscent of Strauss's *Also Sprach Zarathustra*, leading directly to a lyrical theme in the first cello. Texturally transparent, this piece is written in a highly complex harmonic language, and is full of sophisticated modulations to unexpected keys. The grace of Vienna's waltzes and operettas inhabits the third movement – even if, at times, an almost grotesque quality threatens to emerge. The final movement is mostly playful and effervescent. There is contrasting, lush middle section, but piece concludes with a lively flourish.

In 1934 Korngold left Europe due to the rise of Nazism, and settled in Hollywood. There he composed scores for such films as *Captain Blood*, *The Adventures of Robin Hood*, *The Sea Hawk* and *Of Human Bondage*. When made a return trip to Austria in 1949, he unfortunately found himself out of step with musical developments in Europe: he was criticized as old fashioned and dismissed as a mere film composer. His last major work, his *Symphony*, completed in 1950, was rejected by every conductor he approached. Korngold died in obscurity; but since the 1970s, interest in his works – such as this *Sextet*, his *Violin Concerto* and his opera *Die tote Stadt* – has been steadily growing.

String Sextet No. 1 in B-flat Major, Op. 18

JOHANNES BRAHMS

Born in Hamburg in 1833

Died in Vienna in 1897

For Brahms, the string quartet was a highly esteemed but deeply problematic genre. The weight of Beethoven's *oeuvre* led him to extremes of self-criticism: during his lifetime

Brahms wrote about two-dozen quartets, only to destroy all but three. Happily, he was less anxious about the string sextet (Beethoven never wrote one), and so he scored his first mature chamber work for strings for two violins, two violas and two cellos.

Brahms began work on his *String Sextet No. 1* in 1859 – a year that began badly when his *Piano Concerto No. 1* was poorly received by a Leipzig audience in January. Finally, in September of 1860, he sent the score to his friend, the violinist Joseph Joachim, with a note revealing his uncertain stance towards his creation. "I look forward to being invited to a rehearsal," he remarked, adding, "However, if you don't like the piece, then by all means send it back to me." Joachim evidently liked the piece (although he did make a few suggestions, which Brahms readily accepted): the violinist performed in the premiere of the *Sextet* in October.

The first movement, cast in an extended sonata form, is full of asymmetrical melodies and restless, syncopated accompaniment figures. Instrumental sonorities are rich – one might almost say orchestral, except that Brahms takes care to equally distribute the limelight amongst the six players, according to the principles of chamber music. As well, Brahms displays his penchant for modulation to remote keys, such as A major and E minor, and the movement ends with a whimsical *pizzicato* coda. A stately theme with variations follows. Simple chordal textures and melodic embellishments make this movement reminiscent of Baroque music – but Brahms cannot resist a few passages of Romantic sentimentality. The third movement is a lively scherzo containing so many hemiolas that its 3/4 metre is at times obscured. Rhythmic clarity is briefly restored in the central trio section. In the final movement, a rondo, a pleasant, Haydnesque serenity dominates – although in the second episode this atmosphere is

disturbed by agitated contrapuntal textures and sixteenth-note figures. The joyful coda reveals Brahms' indebtedness to folk music.

The same year as his *Sextet No. 1* was premiered, Brahms and Joachim wrote a manifesto in which they criticized Franz Liszt and his "music of the future."

However, when news of this document leaked to the press prematurely, Brahms was made to look foolish. He never again made a public statement about his artistic ideals – preferring to let his music do his talking for him.

Copyright Colin Eatock 2004

Biographies

Cellist **ROMAN BORYS** is one of Canada's most active chamber musicians. As a founding member of the Gryphon Trio, Roman also performs regularly with the Toronto String Quartet as well as with numerous festival ensembles.

As a result of the Gryphon Trio's interest in the creation and commissioning of new works, Roman now dedicates some of his time to producing the Trio's collaborative works as well as larger music projects. Recent projects included a new work for piano trio and narrator by composer Omar Daniel and 2001 Giller nominee, writer Michael Redhill, as well as the multimedia work *Constantinople*, which began its international tour in the 2002-2003 season. Roman has also produced events in major centres across Canada for the Department of Canadian Heritage. Hosted by Heritage Minister Sheila Copps, the *Tomorrow Starts Today* events highlighted Canada's cultural diversity as well as its young artistic talent.

Roman Borys was a featured performer in the sound track for the Paul Lonnergan film "You can count on me", a top prize winner at the Sundance Film Festival and was recently nominated for multiple Academy Awards.

MARK FEWER is a well-known violin soloist, chamber musician and teacher. He is a member of the Duke Piano Trio, and is Music Advisor to the Scotia Festival of Music.

The 2002-2003 season saw performances of repertoire ranging from unaccompanied Bach to concertos of Shostakovich and Korngold. Recital appearances with pianists

Peter Longworth and James Parker featured works of Beethoven, Ravel, Strauss, Poulenc and Schnittke. Recent works written for him include James Rolfe's "Worry" for solo violin and eight cellos, and Michael Oesterle's "Green" for violin, gamelan, and brass choir. He was artistic director of "A Violin Festival", a one-time event bringing together six of Canada's finest violinists to share in performing Bach's E Major Partita, as well as several chamber works. A shortened version of the radio broadcast was made into a television show for CBC TV's "Opening Night", and was broadcast in March 2003.

Mark currently teaches at the Glenn Gould School of the Royal Conservatory of Music, and the Faculty of Music, University of Toronto.

Cellist **SIMON FRYER** is an artist of the utmost versatility, equally at home with the excitement of music of our time and the demands of historical performance, with the cooperative imperatives of ensemble music-making and in the spotlight of the solo recital.

In September 2003 Simon Fryer joined the Penderecki String Quartet. As a member of the Quartet he is also appointed Artist-in-Residence at Wilfrid Laurier University undertaking significant teaching and coaching responsibilities. This season he performs with the Quartet across Canada and around the world with concerts in Paris, St. Petersburg, Chicago and Los Angeles.

His 2002/2003 season was as ever, crammed with a huge variety of musical activities. At the Royal Conservatory of Music he debuted *CelloDrama*: an

exploration of the versatility of the cello involving music for one to twelve cellos and even a few car horns! Elsewhere he presented recitals with pianist Lydia Wong of 20th Century British cello music: *Britain before Britten* in Waterloo and London, also giving master classes in both cities. Chamber music included appearances at the University of Toronto and in Kitchener with Scott St. John's Fabulous Five(!). Penderecki's *Sextet* at the University of Toronto New Music Festival preceded birthday tribute performances for the 85th of revered violinist and pedagogue Lorand Fenyves and 50th of composer Christos Hatzis. These events complement previous ventures with such luminaries as pianist Leon Fleisher, bass Robert Pomakov and Isabel Bayrakdarian with whom CBC Records has released a recording of music for cellos and soprano: *Azulao*.

Simon's first solo CD for Phoenix Records: "Music of a life so far...", acclaimed as '*a fascinating collection*' (Toronto Star) and '*ideally brewed and technically complete*' (Winnipeg Free Press), presents repertoire written during the performer's lifetime.

Simon Fryer teaches at University of Toronto Faculty of Music.

DOUGLAS MCNABNEY is one of Canada's distinguished musicians. He has a wide and varied performing experience as soloist, chamber, and orchestral musician, having appeared as guest artist with leading chamber music groups and societies across Canada and the U.S.A. including the Orford Quartet, the Prazak Quartet, the St. Lawrence Quartet, the Smithsonian Chamber Players, Millennium, the Ottawa Chamber Music Festival, Festival Canada, the Scotia Festival, Festival of the Sound, and many others.

He has toured extensively giving concerts throughout Canada, Europe, and the United States and recorded for, among others, BRT (Brussels), RTE (Dublin), Finnish Broadcasting (Helsinki), Sudwestdeutscher Rundfunk (Karlsruhe), Norwegian Radio (Oslo), Radio Sweden (Stockholm), Radio-Canada and the CBC.

Artistic Director of the Domaine Forget, one of the leading music academies and festivals in Canada, Douglas McNabney is also Professor of viola and chamber music at McGill University in Montréal. He continues to pursue a busy schedule of appearances as soloist and guest artist in festivals and with chamber music societies and ensembles across Canada, the U.S.A., and Europe.

Lauded by the Toronto Star as one of "Canada's most talented young string players", violinist **ERIKA RAUM** started playing professionally since the age of twelve. She quickly rose through the ranks since winning first prize at the 1992 Joseph Szigeti International Violin Competition in Budapest, where she also captured the award for best interpretation of a Mozart concerto. She has returned on many occasions to perform in Hungary, Portugal, Austria, Germany and in France where she was invited three consecutive summers to the Festival de l'Abbaye de l'Epau (Le Mans).

In Canada, Ms. Raum performs frequently with orchestras in Toronto, Vancouver, Ottawa, Victoria, Halifax, and Edmonton. As a recitalist and chamber musician, she has appeared at the Ottawa Chamber Music Festival, Festival of the Sound, Vancouver Chamber Music Festival, the Glenn Gould Studio and Toronto Centre for the Performing Arts. Abroad, she has performed at the Budapest Spring Festival, Szombathely Festival in Hungary, Carnegie Hall as well as the Caramoor and Prussia Cove festivals. Most recently, Erika released a world premiere recording of Carl Czerny's works for violin and piano on the Musica Viva label with internationally renowned pianist Anton Kuerti.

A graduate of the University of Toronto, Erika Raum studied with Professor Lorand Fenyves. She currently teaches at the University of Toronto Faculty of Music and the Glenn Gould Professional School at The Royal Conservatory of Music. In the summer, she serves on the faculty of The Banff Centre for the Arts.

Canadian-born **SCOTT ST. JOHN** captures the attention of the musical world through his riveting and virtuosic performances on violin and viola. This charismatic artist has been praised for his "electric" performances and recitals "brimming with extroverted spirit." A graduate of the Curtis Institute and prize-winner of numerous competitions, he brings superb technique, warmth and musicianship to everything he plays.

Since winning the 1989 Young Concert Artists Award, St. John has performed around the globe, appearing with major orchestras, on prestigious concert series and in international chamber music festivals. He begins his 2002-03 season with Orchestra London and the violin concerto by one of his favorite composers, Dvorak. Passionate about twentieth century music, St. John's season features Britten's Violin Concerto with

the Toledo Symphony and conductor Peter Oundjian, as well as performances throughout North America of Korngold's Violin Concerto and Bartok's Viola Concerto. Recitals and chamber concerts stretch from Vancouver and additional Pacific Northwest venues to New York's Lincoln Center and Carnegie Hall. His varied programs include works on both violin and viola and embrace works ranging from Beethoven, Brahms and Schubert to Martinu, Milhaud, and Enescu.

Scott St. John currently serves on the faculty of the University of Toronto, where he teaches violin, viola, and coordinates the chamber music programme. He also co-heads the strings department.

His newest CD release *Salon Parisien*, on CBC Records, features music by Poulenc, Turina, Satie, Enescu and Martinu.



Imagine Perfect Resonance.

A chord is struck, but never fades, sustained forever.



Kenneth Peacock was a distinguished alumnus of the University of Toronto's Faculty of Music. His body of work, as a composer and researcher for half a century, has made a significant impact on musical life in Canada. The Faculty of Music was very grateful to learn that Mr. Peacock had made a bequest to the University of Toronto in his will for the benefit of our music programs. With this legacy gift, the Faculty of Music will establish the Kenneth H. Peacock Lecture Series in Music in keeping with his lifelong interest in and contribution to the multi-dimensional study of music. Thank you Mr. Peacock.

For more information on Planned Giving please contact the Development Office of the Faculty of Music by calling 416-946-3145.

Because *you love* Music

The Faculty of Music is committed to providing a stimulating environment in which its outstanding resources may support not only instruction of the highest quality but also the creation of new knowledge about all aspects of music. Since May 1, 1995, numerous academic priorities funded through the Campaign for the Faculty of Music have provided the means for our pursuit of this goal. We would like to thank all who have made significant contributions to our Campaign – generous donors, tireless volunteers and longtime supporters.

DIAMOND CIRCLE

Edwards Charitable
Foundation
The Heinrichs Foundation

PLATINUM CIRCLE

Arthur Rudolph Plettner*
John Reginald Stratton*

GOLD CIRCLE

Anonymous (1)
James Briegel
Canadian Opera Volunteer
Committee
Irene Carter
Cinespace Studios
Greta Kraus Dentay*
Alexander and Carolyn
Drummond
The Henry White Kinnear
Foundation
Maria and Hans Kluge
Michael and Sonja Koerner
Sam and Doris Lau
John B. Lawson
Che Anne Loewen
Judy and Wilmot Matthews
Mamie May*
Ruby Mercer Por*

* designates an Estate gift

Roger D. Moore
James and Charlotte Norcop
Arthur Edward Redsell*
Peter E. Sandor*
Arthur R.A. & Susan Scace
William Scheide
Stephen and Jane Smith
Judith Marie Stephenson*

SILVER CIRCLE

Clive and Barbara Allen
Peter A. Allen
Anonymous (4)
Arts and Letters Club
Bank of Montreal
J. P. Bickell Foundation
Alice and Grant Burton
M. D. Cavlovic
Hans B. de Groot
Lorna Dean
The Eaton Foundation
Robert Fenn
Madeline M. Field
James H. Gladwell*
Gwedolen M. Grant*
Guitar Society of Toronto
Richard and Donna
Holbrook
J. Peter and Hélène Hunt

The Jackman Foundation on
behalf of Edward J. R.
Jackman
The Julie-Jiggs Foundation
Phyllis F.E. Jowett*
Lothar Klein
Long and McQuade Limited
William Thain MacDonald*
Robert R. McBroom*
James K. McConica
Rob McConnell
Hugh D. McKellar
Ted and Julie Medland
Rose Montpetit
Harvey Olnick +
Panwy Foundation Inc.
Kenneth H. Peacock*
George A. Ross*
Vlasta Scheybal
Sylvia Schwartz*
Iain and Barbara Scott
G.H. Clifford Smith*
Sam Sniderman
Pierre Souvairan*
Joseph S. Stauffer
Foundation
Women's Musical Club of
Toronto
Don Wright

As of January 21, 2004

FRIENDS OF THE FACULTY OF MUSIC

Friends of the Faculty of Music is an annual giving program offering donors of \$100 and greater exclusive benefits at the Faculty of Music. We are proud to thank those who have joined our circle of Friends for the 2003-2004 academic session as of January 21, 2004.

Virtuoso Circle

(\$5,000 - \$9,999)

The Wolfe and Millie
Goodman Foundation
Long and McQuade Limited
MBNA Canada Bank
TD Meloche Monnex

Concertmaster Circle

(\$1,000 - \$4,999)

Robert Buckingham
Agnes Oi-Man Chiu-Lee
Denton D. Creighton
Nance Gelber & Dan
Bjarnason
Milton & Ethel Harris
Jones Collombin Investment
Counsel

The Audrey S. Hellyer
Charitable Foundation
Leslie & Jo Lander
Geoffrey S. Martin
Clive & Sue Mortimer
Hilary V. Nicholls
Terrence Sheard
Stephen & Jane Smith
Patricia E. Stone

For more information on the Campaign for the Faculty of Music, *Friends of the Faculty of Music* or including the Faculty of Music in your estate planning, please contact Marilyn Brown at 416-946-3145 or friends.music@utoronto.ca.

VISITING CHAMBER GROUPS AT THE FACULTY OF MUSIC

Students learning from the world's best



Our chamber music program will be the focus of much attention this year, not only on stage but in the classroom as well. For the stage, we have inaugurated this new Monday evening Chamber Music Series. For the classroom, we are working to create a Visiting Chamber Groups program. This program would see five renowned chamber ensembles at the Faculty annually, each for several days of masterclasses, ensemble coaching and a guest performance as part of our Chamber Music Series. The St. Lawrence String Quartet is at present the only chamber group currently engaged by the Faculty of Music as regular visiting artists. We are determined to retain our association with this quartet and secure additional arrangements with one more string ensemble, a piano chamber group (like the Gryphon Trio), one wind quintet, and a brass group.

To learn more about how your financial support can help make this academic priority a reality, please contact Marilyn Brown at 416-946-3145.